THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2499 Tuesday, Dec. 15, 1829. Price 1d.

"The Play's the thing!"—Ask for *Thomas's Observer*.

Covent Garden Theatre.

YESTERDAY evening MissFannyKemble performed, for the 29th time, that beautiful creation of our immortal bard, the love-sick *Juliet*:—her fascination in the part is as powerful as ever, and she appeared to afford unqualified delight to a brilliant audience. The Nautical Drama of *Black Ey'd Susan* was the afterpiece. The last night this drama was enacted, Cooke's acting produced so deep an interest in the audience, that a young lady in one of the boxes fainted, and was obliged to be carried out. A wag in the adjoining box observed, "The lady was only *sea-sick!*"

Mrs. Cowley's Comedy of *Which is the Man?* will be revived at this Theatre on Thursday, with a strong cast.

Drury Lane Theatre.

THE Tragedy of *Richard the Third* was last night performed at this Theatre, for the third time this season, and Kean supported his favorite part of the *Duke of Gloster* with great ability. There was not the slightest perceptible diminution of physical strength, and his conception of the character evinced all that soaring genius which first distinguished his *Richard of York* as one of the most splendid efforts of the histrionic art. He was loudly applauded throughout the part, but more particularly in the fourth act, and in his dying scene. Mr. Cooper's *Buckingham* was a judicious and clever performance; and Wallack's *Richmond* was animated and effective; his fencing was uncommonly graceful, and merited a full share of the plaudits which were lavished on the fight between him and *Richard*. The Opera of *Masaniello* followed the Tragedy, in which Miss Betts, as *Elvira*, and Sinclair, as the hero, sang with great power and sweetness. This Opera has been brought out with great splendour in Dublin, where it has proved very attractive. Braham quite astonished the Dublin audience by the pathos and feeling of his acting as *Masaniello*, and Miss Byfeld, to whom Braham has given some valuable instructions, was very successful as *Elvira*. Miss Huddart was *Fenella*.

TOTTENHAM STREET THEATRE.

THIS house during the last week has been visited by several parties of the nobility, and bids fair to become a fashionable resort. Kean was in a private box on Tuesday night, and being recognised was warmly cheered by the audience. Last night the Opera of *Love in a Village* was acted, under the title of *Love in Humble Life*. Mrs. Waylett, and Mr.Melrose, supported the parts of *Rosetta*, and *Young*

Meadows, as well as any performers at present at the larger houses.—Miss A. Tree was *Lucinda*, and Miss Butline *Madge*. The latter young lady not only sang sweetly, but acted with great naiveté. *How to get a Breakfast*, (*Raising the Wind*) was the afterpiece.

OLYMPIC THEATRE.—*Black Eyed Sukey*, with *The Island Ape*, and the Drama of *The Knights of the Cross* were performed last night to a respectable audience.

ADELPHI—The Elephant's astonishing acting, supported by the comic talents of Reeve, Wilkinson, Buckstone, &c. drew a excellent house last evening.

LINES ON A CERTAIN RUMOURED ALLIANCE.

When youthful talent greatly hits,
It well may captivate all hearts;
For is it very strange that *Fits*,
Should follow Fanny's matchless *starts*.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the Cigar Divan, King-street, Covent Garden, having just popt in to take a cup of Coffee, whiff a true Havannah, kill an hour over one or two of the Morning and Evening Papers—skim the Magazines, and play a game of Chess—delightful place——Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

On Monday, must take another peep at the two new views, at the DIORAMA, Regent's Park—was puzzled to decide which was the most beautiful, St. Peter's, or the Village of Thiers—both exquisitely painted—the pictorial illusion complete—the water flowing, smoke ascending, sun shining—quite nature itself.—Had difficulty to persuade a fair lady next me, that we were really viewing merely pictures. Shall put off my journey to Italy, as I'm told, *sub rosa*, we shall have other views from that classic soil; and if as good as St. Peter's will satisfy me.

On my return through Regent Street I step into the COSMORAMA, to see the very interesting Views now exhibiting.—The Summer Palace of the Grand Seignor, The City of Grand Cairo, Grand Temple of Edfou in Egypt, Cherbourg, Trinity Chapel, Cape St. Vincent, Mont St. Gothard, with the Devil's Bridge and the Falls of the Reuss in motion, and the last terrific Eruption of Mount Vesuvius—truly awful!—with five other beautiful views.

On Tuesday, I drop into the Exhibition of SCULPTURE, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *posse* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Wednesday, previous to visiting 'Change, I step into the Paul's Head Assembly Rooms, Cateaton Street—inspect the magnificent Exhibition of Musical and Mechanical Automa—Two Automaton Trumpeters, as large as life, Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, Beasts, &c.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting! but I intrude—beg pardon. Your's, PAUL PRY.

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Theatre Royal, Drury Lane.

This Evening, the Comedy of

She Stoops to Conquer.

Tony Lumpkin, Mr LISTON,
Young Marlow, Mr JONES, Diggory, Mr HUGHES,
Hardcastle, Mr W. FARREN,
Hastings, Mr J. VINING, Stingo, Mr BEDFORD,
Sir Charles Marlow, Mr W. BENNETT,
Simon, Mr Brady, Ralph, Mr East, Mat Muggins, Mr Eaton
Tom Twist, Mr BARNES, Jack Slang, Mr YARNOLD,
Roger, Mr Sheriff, Aminadab, Mr Walsh, Jeremy, Mr Salter.
Miss Hardcastle, Miss MORDAUNT,
Mrs Hardcastle, Mrs C. JONES, Maid, Mrs Webster,
Miss Neville, Mrs NEWCOMBE.

After which, the Farce of

The Portrait of Cervantes.

Murillo, Mr W. FARREN,
Don Carlos, Mr J. VINING, Father Benito, Mr W BENNETT,
Sancho, Mr LISTON,
Don Guxman, Mr LEE, Scipio, Mr WEBSTFR,
Isabella.....Mrs NEWCOMBE, Lucetta.....Mrs ORGER.

To conclude with the Drama, in Two Acts, called

THE BRIGAND.

Prince Bianchi, (Governor of Rome,) Mr W. FARREN,
Albert, } Students of the French Academy { Mr H. WALLACK,
Theodore, } of Painting, { Mr J. VINING,
Nicolo, Mr WEBSTER, Fabrio, Mr HUGHES,
Count Caraffa, Mr. C. JONES, Cardinal-Secretary, Mr FENTON,
Alessandro Massaroni, (The Brigand Chief,) Mr WALLACK,
Rubaldo, (his Lieutenant,) Mr BEDFORD,
Spoletto.....Mr BLAND, Carlotti.....Mr YARNOLD,
Matteo, Mr Howell, Officer, Mr Cathie, Servant, Mr Honner,
Brigands—Messrs. Barnes, Bartlett, Wieland, Robinson, Gifford, Ashton, Walsh, East, Nelson, Eaton, Henshaw, Sheriff, &c.
Ottavia, (Prince Bianchi's Niece,) Miss FAUCIT,
Maria Grazie, (the Brigand's Wife,) Mrs W. BARRYMORE.

New Scenery by Messrs. Marinari, Andrews, Standfield.

The Summit of Mount Guadagnola, with the Mediterranean in the Distance.

Remains of a Temple near Genzano. View from the Terrace of the Sala of the Villa and Gardens, by Moonlight.

Theatre Royal, Covent Garden.

This Evening, the Comedy of

Much Ado about Nothing.

Don Pedro, Mr BALLS,
Leonato, Mr EGERTON, Antonio, Mr BARTLEY,
Don John, Mr DIDDEAR,
Count Claudio..... Mr ABBOTT,
Benedick, Mr C. KEMBLE,
Friar, Mr EVANS, Borachio, Mr HORREBOW,
Dogberry, Mr BLANCHARD,
Conrad, Mr BAKER, Balthazar, Mr HENRY,
Verges, Mr KEELEY,
Oatcake, Mr TURNOUR, Sexton, Mr ATKINS,
Seacoal, Mr MEARS, Lorenzo, Mr HOLL.

Beatrice, Miss FOOTE,
Ursula, Mrs DALY, Margaret, Mrs BROWN,
Hero, Miss LAWRENCE.

In Act 2--A MASQUERADE,

And Steevens's Glee of "*Sigh no more, Ladies.*"

To conclude with, the Nautical Drama of

Black Eyed Susan;

Admiral, Mr EGERTON, Captain Crostree, Mr DIDDEAR,
Raker, Mr HORREBOW, Hatchet, Mr EVANS,
Doggrass, Mr BLANCHARD, Jacob Twig, Mr TURNOUR,
Gnatbrain, Mr MEADOWS, Seaweed, Mr HENRY,
Blue Peter, Mr WOOD, in which Character he will sing the Ballad of
"*BLACK EYED SUSAN.*"
William, (*with an introduced Song*) Mr T. P. COOKE,
Lieutenant Pike, Mr BAKER, Second Lieutenant, Mr IRWIN,
Quid, Mr FULLER, Ploughshare, Mr MEARS.
Black Eyed Susan, MissE. TREE, Dolly Mayflower, Mrs J. HUGHES.

Scene 1 View near Deal (T. Grieve)—2 The Town of Deal—3 Black Eyed Susan's Cottage (Grieve)—4 Country near Deal (W.Grieve) 5 Smuggler's Cave (Grieve)—6 View of the Downs—7 View near Deal (T. Grieve)—*A Double Hornpipe, by Mr T. P. Cooke and Mrs Vedy*—8 The State Cabin (Finley)—9 Naval Court Martial and Trial of William—10 Between Decks (Finley)—11 The Quarter Deck, with the Scaffold, rigged out between the Cat-Head and Fore Rigging (Grieve).

To-morrow, Venice Preserved, and Black Eyed Susan.